

ING ARCHITECTURE  
THE WORK OF

LOMON R. GUGGENHEIM MUSEUM

FRANK  
LOYD  
WRIGHT





## SIXTY YEARS OF LIVING ARCHITECTURE

### THIS WORK DEDICATED

To my Mother, Anna Lloyd Wright

Friedrich Froebel, 1876

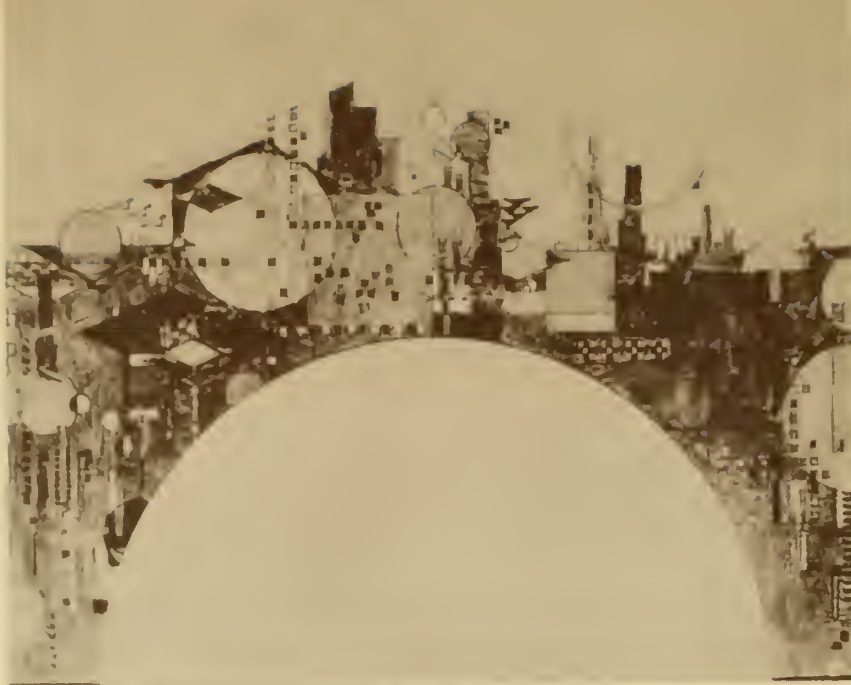
Dankmar Adler and Louis H. Sullivan, 1893

My Wife, Olgivanna

THIS exhibition of native architecture was first officially requested by Italy and consequently splendidly shown at the Strozzi Palace, Florence, June 1951. The generosity of Arthur Kaufmann enabled Oskar Stonorov to volunteer to get the material together and arrange a preview in Philadelphia in January, 1951. It was there displayed much as it was later seen, as a guest at first in Italy, then Switzerland, France, Germany, Holland and Mexico: exhibitions also supervised by Oskar Stonorov. Each of the events was received in the various countries by official dignitaries and accorded high academic honors by citations and gold medals. There were illustrious celebrations, receptions, banquets-in-honor. Especial numbers of five architectural magazines were published in these various nations. Wherever the exhibition went there were national sponsors, patrons and important social occasions.

But here at home the case is different. This exhibition itself is not a guest but is host. There have been generous offers of sponsorship but as its own patron and sponsor now this work should beckon and welcome you. Art in a Democracy ought to be its own patron; no





1912. City by The Sea. Midway Gardens. Chicago

sponsor should be necessary if our Declaration of Independence means what it says.

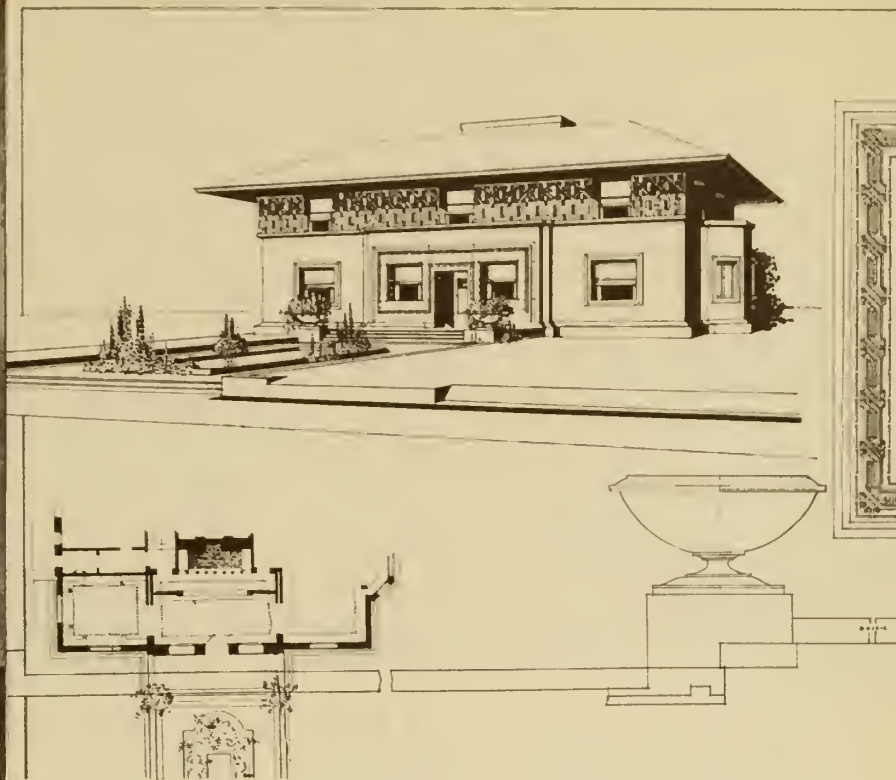
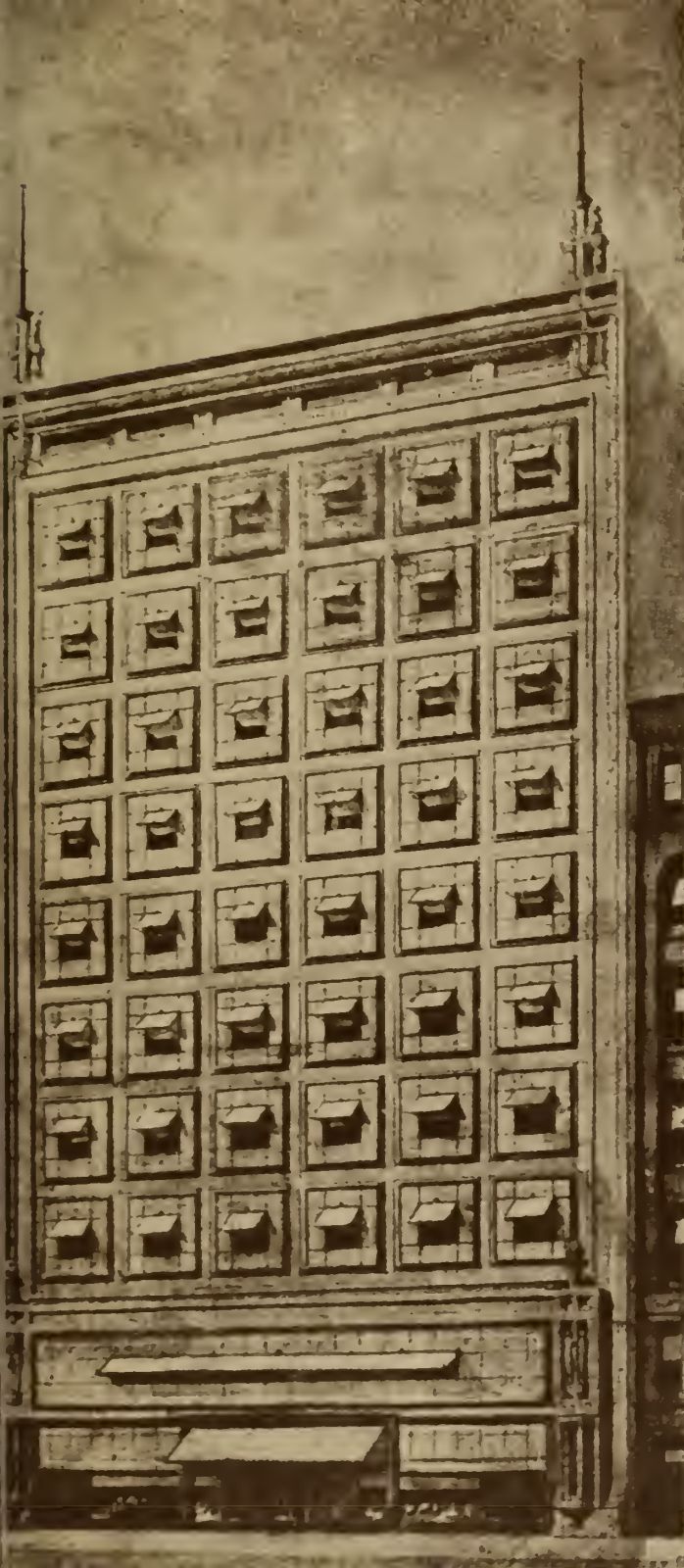
As the citizen rises to eminence from humble circumstances by his own merit, so the artist must arise in his own good time.

Therefore here in your own country you are to see a life's work, in its own way, for what it may be worth to you. If there are patrons they are you. If there are sponsors they are friends in the circumstances who have helped make this exhibition possible. If we as a free people are ever to arrive at a culture of our own we should not get one nor try to maintain it by illustrious sponsors or powerful patrons but by friends genuinely interested in developing and preserving the innate virtues of that work.

If our form of society is true to its own nature conscientious independence should prove a proper test of values. By that test alone should any work in the arts survive. Fine-art lives and must eventually stand upon its own. The highest humility. Why not now?

So my friends known or unknown, "Sixty Years of Living Architecture" welcomes you.

FRANK LLOYD WRIGHT



1893. The Winslow house — my first house on my own. It became an attraction, far and near—a statement startling and new. The sense of shelter emphasized — the frieze beneath the overhanging eaves—the walls perforated by a single opening giving decorative value to the surfaces in which they occurred, etc. The house was sold forty years after it was built, for more than three times its cost.

1897. This Luxfer Prism Facade in glass and concrete was designed for a Chicago office building. It has since appeared in many guises in many countries. A type of facade now fashionable.





1906-07. Unity Temple, Oak Park, Illinois. So far as I know the first concrete monolith to come from the forms as architecture completely finished. The work was cast in wooden forms or boxes — and the forms bear the impress of that technique. The plan first began the destruction of the box, and the emphasis of interior space as the reality of the building subsequently carried on. The entrance is between the Temple and the secular rooms. Here electric lighting took visible form in wiring and became a decorative feature of the structure.



1905-06. The Larkin Building, Buffalo, New York. A fireproof, air-conditioned building furnished throughout with steel. First in many ways—all-glass doors, double glass windows, complete air-conditioning, especially designed steel filing systems, steel desk furniture and seats, telephones and lighting system especially designed in steel, etc. Building destroyed in 1950



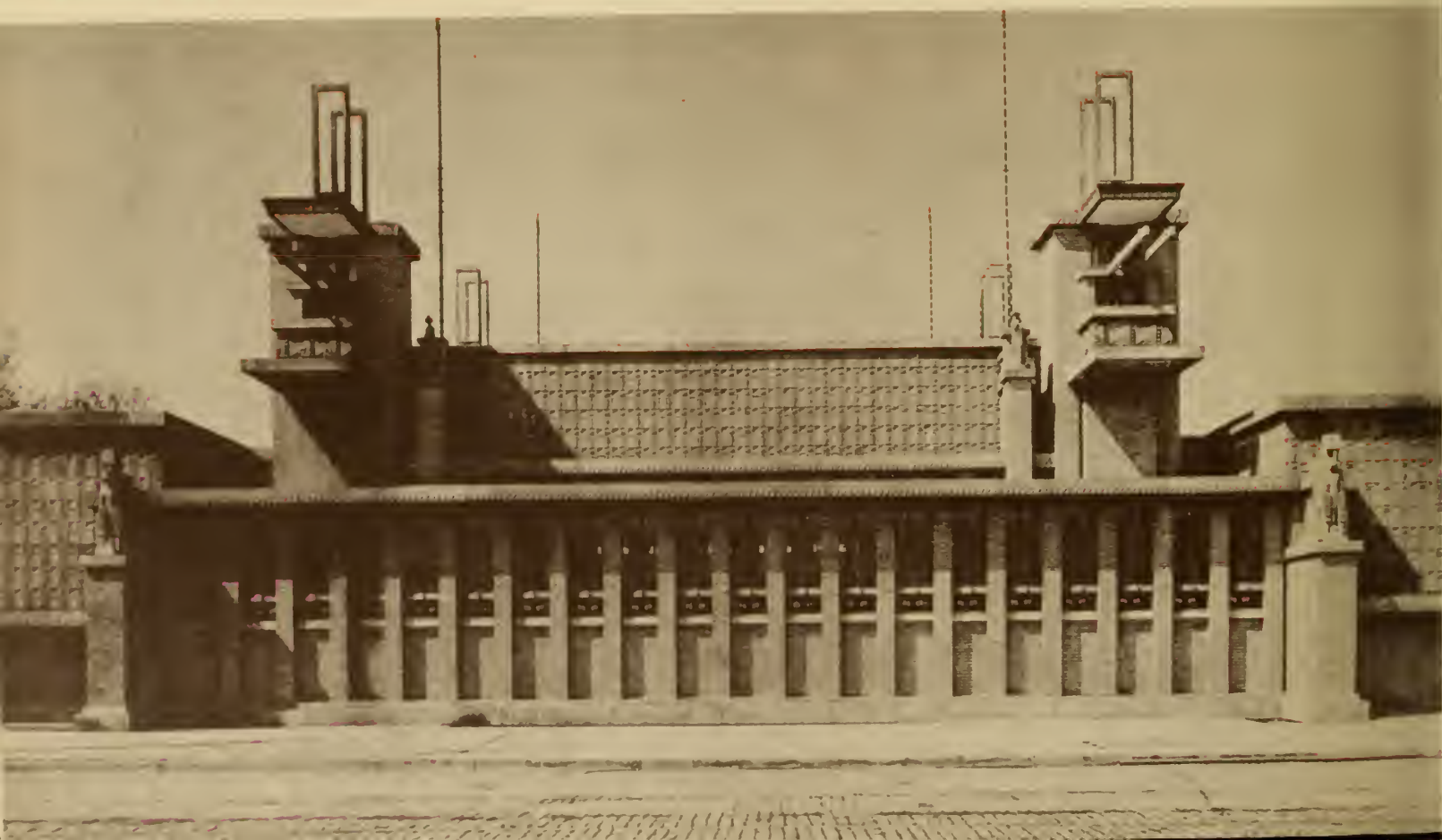
1909. The Robie house, a masonry structure of tawny brick and stone with red tile roof, eaves of copper, woodwork of oak throughout. This became known in Germany as Dampfer architecture. It was a good example of the prairie-house of that period.



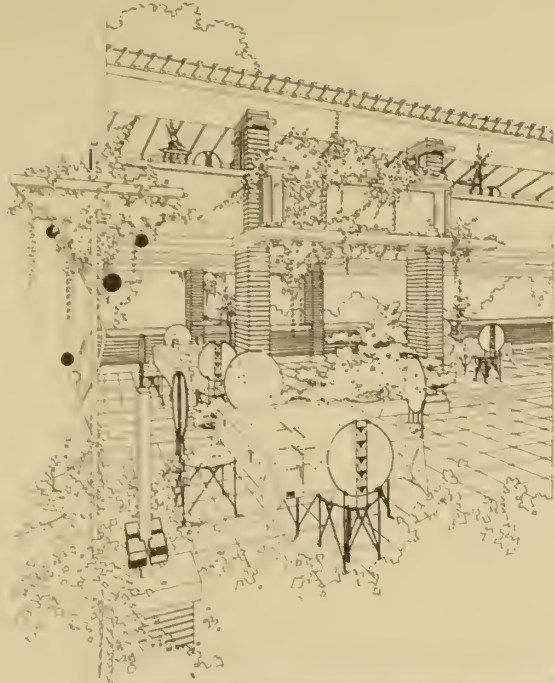
1908-09. The Coonley house, Riverside, Illinois. The articulated plan—main functions separated by connecting links each individualized. Mrs. Coonley came to me to build her house because she said my "work" wore the countenance of "Principle"—a great encouragement to me at that time.



1913. The Midway Gardens, Chicago. An early attempt to correlate architecture, sculpture, painting and music in a great garden similar to the beer gardens of Germany. The structure was so solidly built that subsequently, when Prohibition came, it cost so much to tear down that several contractors were bankrupted by the attempt. The entire place was reinforced concrete and tan colored brick. The murals and the sculpture were all integral with the architecture, the orchestra shell a great success acoustically, astonishing everyone except the architect.









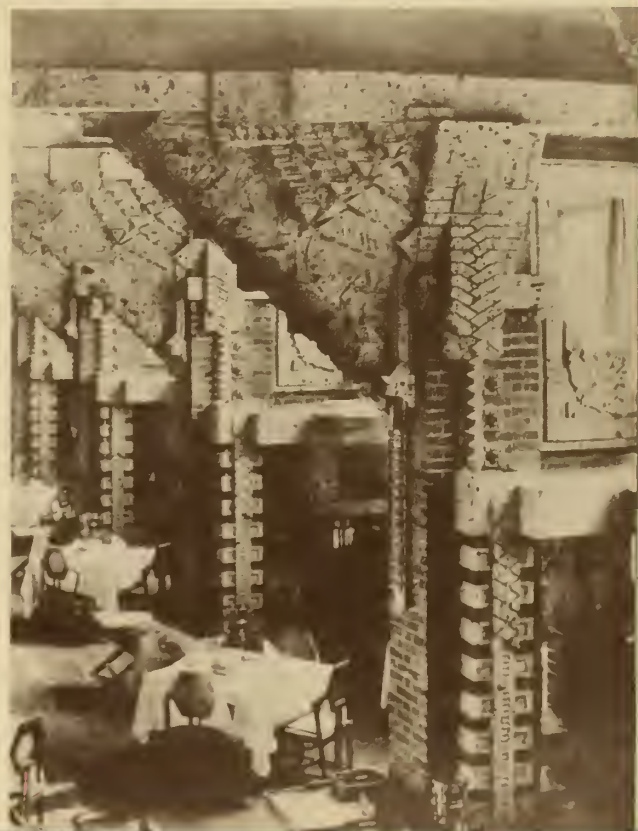
1913-1919. The Imperial Hotel, built for the Royal household of Japan, was a tribute to Japan as she was rising from her knees to her feet. She had been eating from the floor, sleeping on the floor, and now had to learn to sit at tables and climb into bed to sleep. The building was intended to harmonize with those around the moat across the park before it. The Royal household was shocked when I decided to use oya, the stone-ordinaire under foot in Tokyo for the structure, with a brick handmade in Japan for the first time. The architect persevered, finally got what he wanted, and great blocks of oya began floating down by sea and canal from the quarries of Nikko to the site. But a permit to build the building was awaited in vain. Finally a meeting with the authorities was held at which they took the view that a world





famous architect would not come to Jopon to build something that would fall down under any circumstances. They could not understand the propositions we made but were willing to watch and wait and probably learn something worth learning. Accordingly we proceeded—to build the building with all the help they could give.

I have sometimes been asked why I did not make the opus more "modern." The answer is that there was no tradition there worthy of respect and I felt it my duty as well as my privilege to make the building belong to them so far as I might. The principle of flexibility instead of rigidity here vindicated itself with inspiring results. But the A.I.A. commission sent to study conditions in Jopon subsequent to the great tremor of 1922 made no mention of the structure.





1912-13. The Barnsdall house, Olive Hill, California. The first of the California dwellings and a characteristic California romanza, embodying the characteristic features of the region for a client who loved them and the theater. She named the house Hallyhack House and asked that the flower be used as a native in the decoration of the place. The wooden structure of the period and place plastered with concrete and trimmed with cast stone.



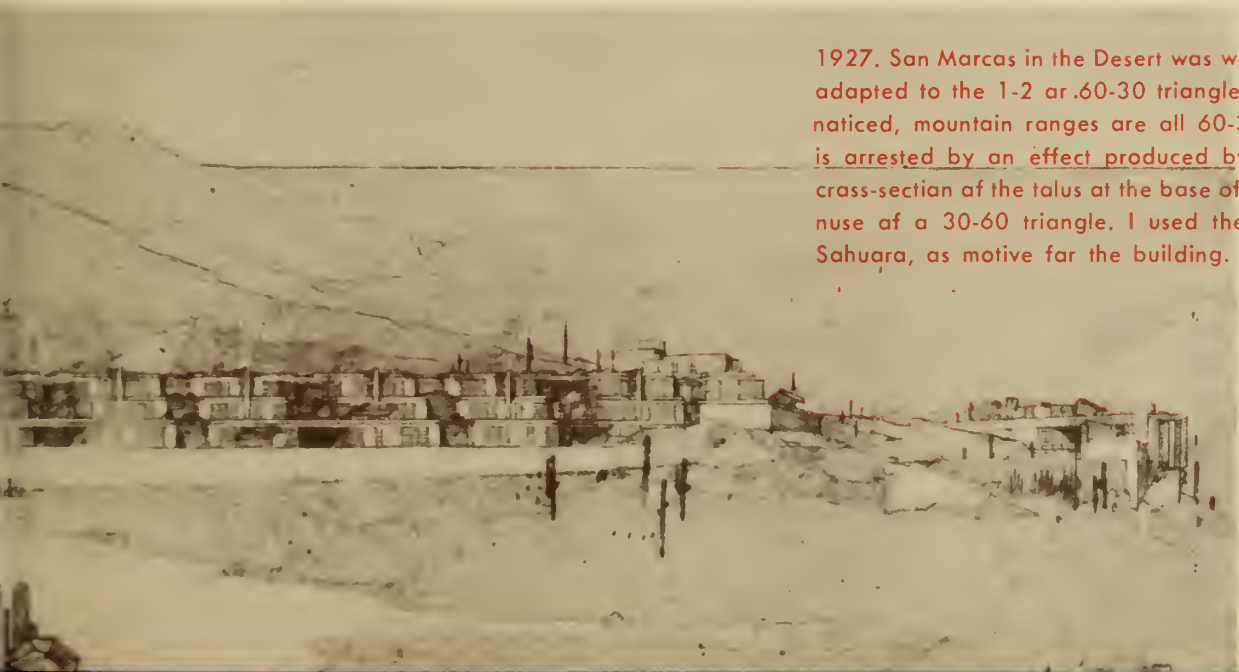




1921. The Millard house, "Miniatura" — Pasadena, California. The first concrete black house to employ the textile-black system invented by myself several years before. A hollow wall formed of 3-inch thick concrete blocks was reinforced in the joints both ways; steel cross ties placed every third course; joints poured with thin cement grout. An earthquake proof light construction but no permit could be issued because concrete got too big a preference.



1922. Ennis House. Los Angeles, Cal.



1927. San Marcos in the Desert was worked out upon a unit system adapted to the 1-2 ar.60-30 triangle because, as you may have noticed, mountain ranges are all 60-30 triangles unless your eye is arrested by an effect produced by one that is equilateral. A cross-section of the talus at the base of the mountains is the hypotenuse of a 30-60 triangle. I used the surrounding giant growth, Saguaro, as motive for the building.



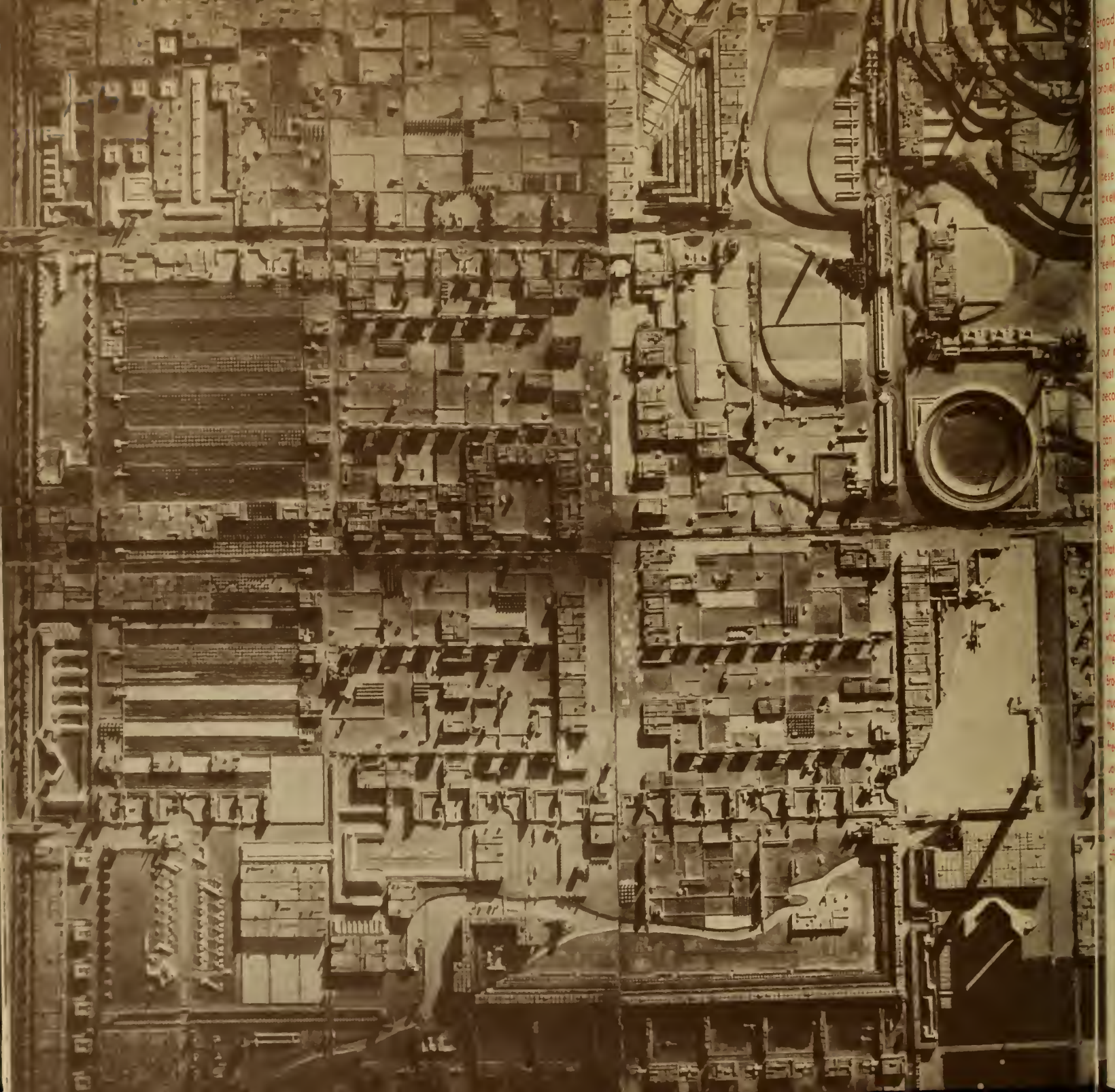




Taliesin North (home of the Taliesin Fellowship) was first built in 1911. Twice destroyed by fire it has risen for the third time from its ashes and is today approaching the completeness and quality originally hoped for by its architect. It is a house of the North and peculiar to the low rolling hills of the region—Southern Wisconsin. The terraces command views of the valley below and the Wisconsin river beyond. Taliesin is a Welsh word meaning "shining brow." The place is built around the brow of the hill—not on the hill.



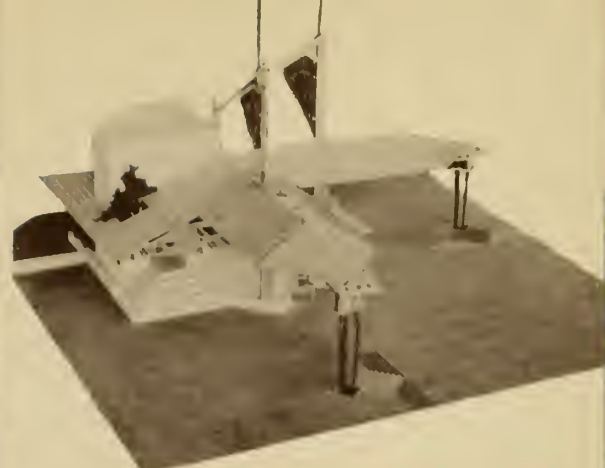




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Broadacre City was finally modelled in 1932 as a Taliesin Fellowship project. That original model is now included in this exhibition. From this over-all model these views have been taken. The model is based upon the theory of Decentralization — feeling that centralization of intense and growing urbanization has done its work and that our modern techniques must have freedom to become truly advantageous. This freedom can be secured only by going forward to more intelligent use of man's heritage — the ground. Life in these United States — by nature — is more agrarian than industrial if our great gift of ground is to mean what it should mean to the human being. Broadacre City was a study in that direction — the democratic ideal of freedom of the individual here finds an architecture more suited to its future life than any urbanization can now afford.



1921. Gas station—overhead service.





1935. Follingwater, country-dwelling for the Edgar J. Kaufmanns. The first house in my experience to be built of reinforced concrete. So the form took the grammar of that type of construction. The Gole house at Oak Park built in wood and plaster was its progenitor as to general type.











1938. The original Johnson Administration building. In the exhibition many views of this novel construction may be seen. Glass tubing laid up like bricks in a wall compose all the lighting surfaces. Light enters the building where the cornice used to be. In the interior the boxlike structure vanished completely. Subsequently, the Helialab and parking courts were added, completing the scheme in 1950. The walls carrying the glass ribbing are of hard red brick and red Kasata sandstone. The entire fabric is reinforced concrete, cold-drawn mesh used for reinforcement.



1934. Taliesin West was started by the Taliesin Fellowship and has been an object lesson in construction ever since to the apprentices who came to live and work there with the architect. The complete change in terrain caused a complete change in form. A new technique was necessary and while it is difficult to imagine a greater variety of architectural contrast than seems to exist between Taliesin North and Taliesin West the same principles are at work and there is basic sympathy between the two structures.



Taliesin West is a heavy masonry massed construction topped with redwood timbering carrying frames upon which canvas has been stretched to make a textile overhead. The pleosontest lighting imoginoble is the result. The inspiration for Taliesin West come from the same source as the early American primitives and there ore certoin resemblances, but not influences.





1934. The first Jacobs house—wood walls and ceilings. Although used in the Imperial Hotel, Tokyo, 1914, and subsequently planned for the Nakoma Clubhouse, 1927, and the Johnson Administration building, 1935, gravity-heat was first a finished product in this house. Therefore this was the first floor-heated house in the United States.



1939. The Lloyd Lewis house, near Libertyville was designed for the low humid Chicago prairie. For that reason floors were kept up off the ground. The house is of cypress (walls and ceilings) inside and out. The masonry walls and piers are of pink Chicago common brick. As is usual with these houses, this one is furnished throughout as designed by the architect.



1934. Goetsch-Winckler Cottage, Okemos, Michigan, was designed for two teachers at Michigan State College. It was originally part of a group of seven, the remaining six of which were never built because the F.H.A. decided they would not stand up.





1950. The V. C. Marris shop, Maiden Lane, San Francisco. A gift shop dispensing well-designed things for the better class dwelling. Instead of the vulgarizing display of merchandise on the sidewalk, here came an invitation to walk in, and a ramp connecting floor levels under a plastic bubble sky top became a good salesman. The shop has become an attraction for travelers.



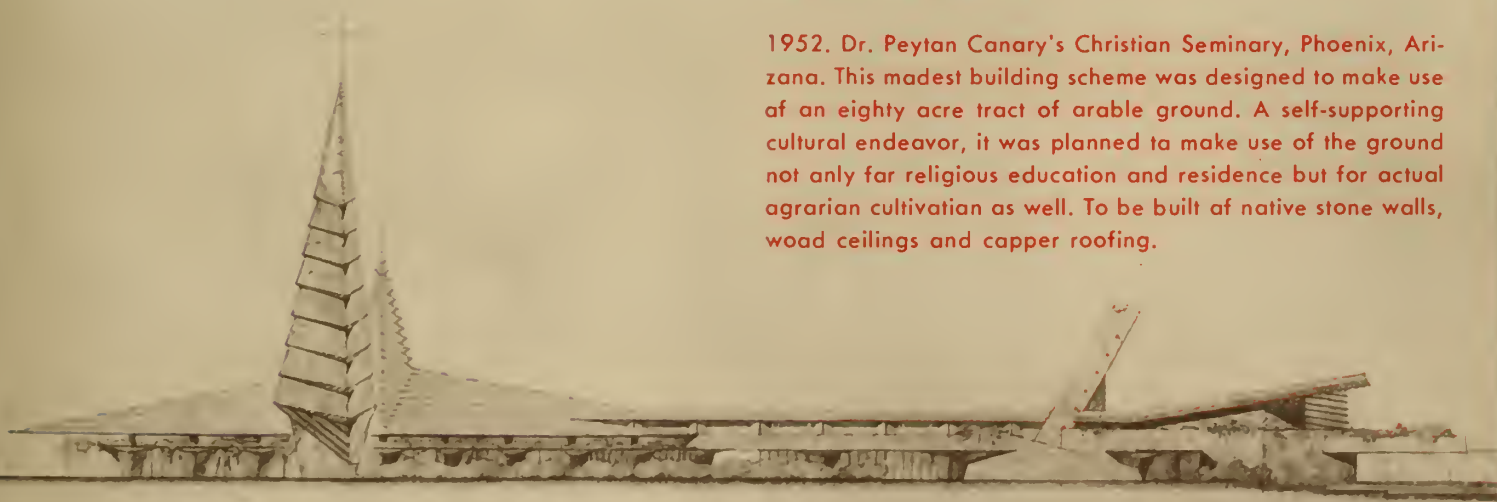
Planned 1936. Florida Southern College, a Methodist College, for Dr. Ludd M. Spivey. The project is still growing, probably the one entirely modern campus among our educational institutions. The over-all plan is Floridian in character consisting of deeply shaded winding esplanades between buildings often eventuating into buildings. The whole is Florida—southern and plastic in feeling, richly planted.





1949. The First Unitarian Meeting-house of Madison, Wisconsin—originally intended by this Unitarian Society to be built downtown. Decentralization in mind, they were persuaded to go out into adjoining country to build a characteristic social center. The edifice is based upon the triangle (the symbol of aspiration) in the form of prayer and symbolizes Unity above all. The singularly trussed roof is covered with copper. Walls are of native limestone.

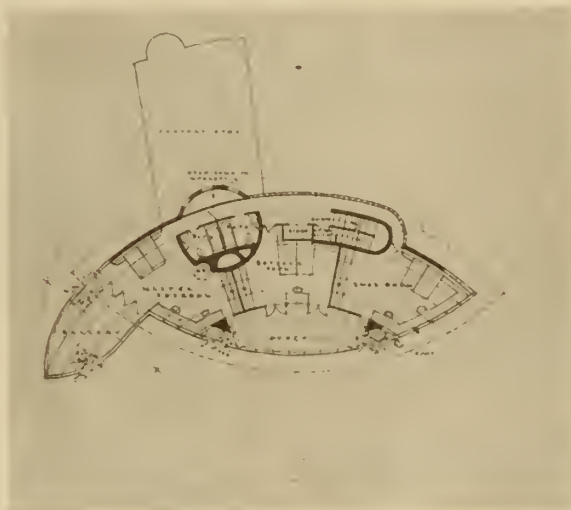
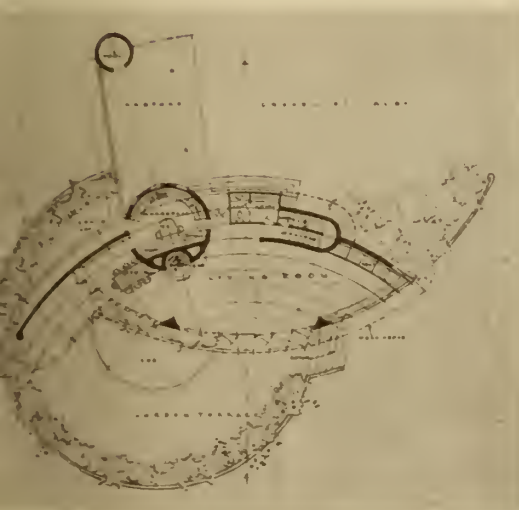
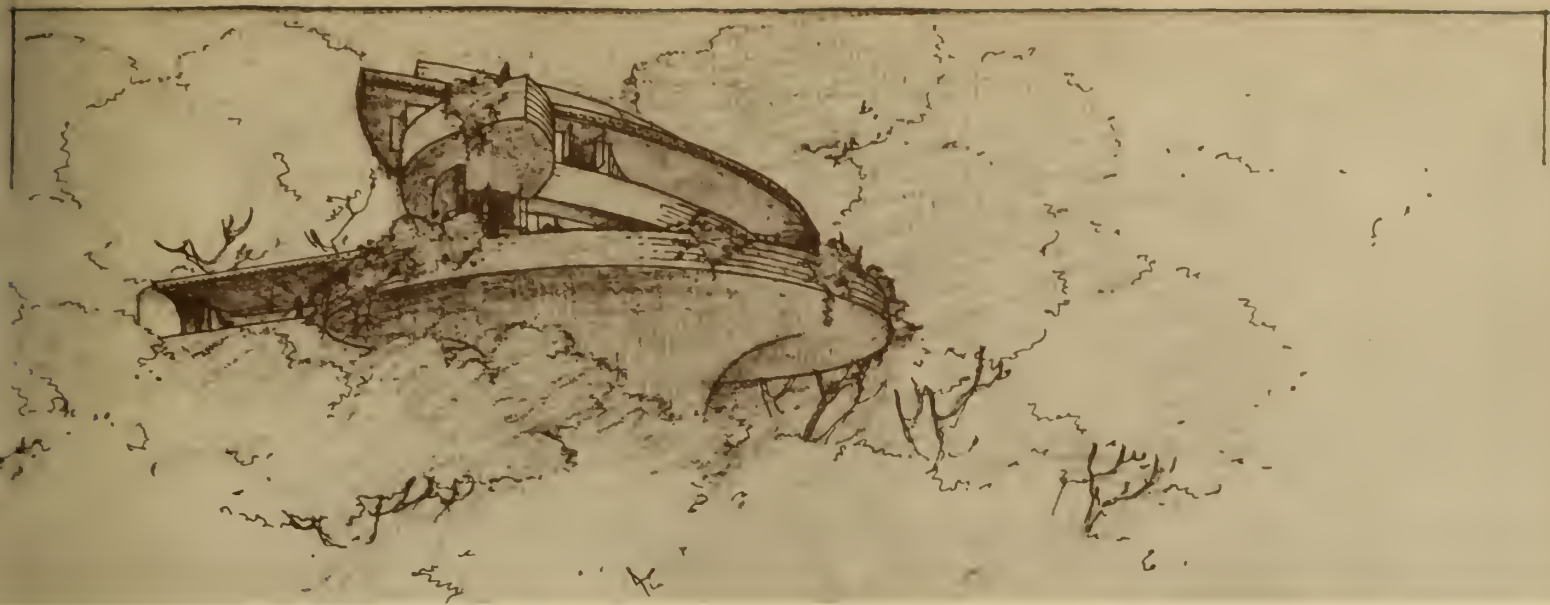
1952. Dr. Peyton Canary's Christian Seminary, Phoenix, Arizona. This modest building scheme was designed to make use of an eighty acre tract of arable ground. A self-supporting cultural endeavor, it was planned to make use of the ground not only for religious education and residence but for actual agrarian cultivation as well. To be built of native stone walls, wood ceilings and copper roofing.



1952. Potio house in the Southwest  
Phoenix, Arizona — for son David  
Wright. David himself supervised  
the construction using concrete  
block made by the Besser machine.  
It is a good type of house for that  
region and affords many advan-  
tages not possible to a house on the  
ground. It is a citrus orchard dis-  
trict and the orange trees make the  
lawn for the house. The slowly ris-  
ing ramp reveals the surrounding  
mountains and gives security to the  
occupants. The house is completely  
in masonry with mahogany ceiling  
and sash frames and doors. A small  
roof garden reached by a minor  
ramp surmounts the whole.  
The house is roofed with copper  
and enameled sheet iron in opposi-  
te pattern.







1953. House in Virginio near Washington for son Robert Llewellyn Wright. A simple oval and terrace on a steep hillside in a narrow valley. House is to be built of narrow red concrete blocks like long bricks, building roofed with enameled metal. A simple version of the onimate open-plan for a small family—the plan so made as to give varied views, at all points, of the beautiful site.



1950. The Heliolab is here shown in relation to the Johnson Administration Building built fifteen years before.



## NOTE

This collection, far from complete, is extensive enough to convey to you some adequate knowledge of what our own country's contribution to the architecture of the modern world is. Since the space scale of modern domestic architecture was initiated by this work, the mock-up of a characteristic dwelling here approximates this scale as well as certain features of the open-plan that went along with the new scale. It is my hope that our architectural adolescents, especially, will derive from this exhibit what older generations seem to have missed — the real meaning of the term Organic Architecture.

Semblances of this organic architecture have scattered far afield. But the reality of this architecture as originally proclaimed has not been there, as intelligent study of this collection of drawings and models indicates. Before the exhibition goes to the Orient — to Manila, Tokyo and New Delhi for the coming year, it is here in New York City asking to be discovered by you.

As always heretofore, and I hope for some time hereafter, my work is for the "Young Man in Architecture."

FRANK LLOYD WRIGHT

September, 1953

# CATALOGUE

## THREE INTRODUCTORY PANELS

middle The architect in his studio at Taliesin, near Spring Green, Wisc.

left Taliesin North, the architect's home in Wisconsin, May to November.

right: Taliesin West, his home in the Arizona desert near Phoenix, from November to May.  
a) Work Song, 1896, Oak Park near Chicago, Ill.

1. GUARANTY OFFICE BUILDING, BUFFALO, 1890.  
The most significant of the buildings by *liebermeister* — Louis Sullivan.
2. CHARNLEY HOUSE, CHICAGO, 1891.  
Executed when still working for Adler and Sullivan. Louis Sullivan was the artistic power in this eminent firm of Chicago architects, although Dankmar Adler was the master planner and engineer.
3. HARLAN HOUSE, CHICAGO, 1892.
4. GLASS & RUG DESIGNS, 1893-1910.  
POT-POURRI OF THE CHICAGO COLUMBIAN EXPOSITION, 1893.  
Eclecticism, Imitation, Classicism "undigested."
5. WINDMILL AT TALIESIN, SPRING GREEN, WISC., 1896.  
New type of engineering construction; the streamlined form of the structure is based on the penetration of a hexagon and a triangle. Called "Rameo and Juliet."
6. HICKOX HOUSE, KANKAKEE, ILLINOIS, 1900.  
Forerunner of the "open plan."
7. FACADE, 1901.
8. THOMAS HOUSE, OAK PARK, ILLINOIS, 1901.
9. ROSS HOUSE, DELAWARE LAKE, WISC., 1902.
10. PROJECT FOR THE YAHARA BOAT CLUB, UNIVERSITY OF WISCONSIN, MADISON, WISC., 1902.  
Appeared in Europe in the Wasmuth publication of 1910. A fertile source of inspiration to the European architects of that period.
11. WILLITTS HOUSE, HIGHLAND PARK, ILLINOIS, 1902.  
Typical prairie house.
12. DANA HOUSE, LIBRARY, SPRINGFIELD, ILL., 1903.
13. MARTIN HOUSE, BUFFALO, 1904.
14. BALDWIN HOUSE, KENILWORTH, ILL., 1904-05.
15. ADMINISTRATION BUILDING OF THE LARKIN COMPANY, BUFFALO, 1904-06.  
A protest against the abuse of ornamentation characteristic of the period, this building is contemporaneous with the Flatiron Building in New York.



16. UNITARIAN CHURCH, OAK PARK, ILLINOIS, 1906.  
View of the exterior, plan and drawing of the interior.
17. UNITARIAN CHURCH, OAK PARK, ILLINOIS, 1906.  
One of the first buildings executed in reinforced concrete.
18. COONLEY HOUSE, RIVERSIDE, NEAR CHICAGO, 1908.
19. ROBERT W. EVANS HOUSE, CHICAGO, ILL., 1908.
20. GILMORE HOUSE, MADISON, WISC., 1908.  
Called "The Airplane House."
21. ROBERTS HOUSE, RIVER FOREST, NEAR CHICAGO, ILL., 1908.
22. ROBIE HOUSE, CHICAGO, ILL., 1909.  
Prairie House. Early use of glass partitions.
23. COONLEY KINDERGARTEN, RIVERSIDE, NEAR CHICAGO, 1912.  
It contains a little stage, for which reason it is called the "Play-house." The building contains the Kinder-symphony in flash glass — characteristic ornamentation. The motive: balloons and confetti.
24. PRESS BUILDING, SAN FRANCISCO, CAL., 1912.  
This project profoundly influenced the development of the American skyscraper.
25. FRANCIS W. LITTLE HOUSE, WAYZATA, MINN., 1913.  
Example of the integration of a house with nature; decentralized plan. This is the third house the architect built for Mr. Little.
26. IMPERIAL HOTEL, TOKYO, 1913-19.  
This building is one of the few which resisted the disastrous earthquake of 1923. Synthesis of architectural and plastic forms, and of plants and water.
27. Stone carving and polychrome decoration, Imperial Hotel, Tokyo, Japan, 1913.
28. MIDWAY GARDENS, CHICAGO, ILL., 1913.  
Restaurant and concert garden. Demolished in 1923.
29. MIDWAY GARDENS, CHICAGO, ILL., 1913.  
Rear elevation.
30. Decorative Panel, Midway Gardens, Chicago, Ill., 1913.
31. Furniture Detail, Midway Gardens, Chicago, Ill., 1913.
32. HOLLYHOCK HOUSE (FOR ALINE BARNSDALL), LOS ANGELES, CAL., 1920.
33. ORIGINAL PLANS FOR THE DEVELOPMENT OF THE DOHENY RANCH, SIERRA MADRE, CALIFORNIA, 1921.
34. TYPICAL VACATION HOUSE, LAKE TAHOE SUMMER COLONY, CAL., 1922.
35. ENNIS HOUSE, LOS ANGELES, CAL., 1922.
36. STORER HOUSE, LOS ANGELES, CAL., 1923.
37. MILLARD HOUSE, PASADENA, CAL., 1923.  
"La Miniatura."
38. PROJECT FOR AN OFFICE BUILDING FOR THE NATIONAL LIFE INSURANCE CO., CHICAGO, ILL., 1924.
39. PLANETARIUM AND OBSERVATION TOWER FOR GORDON STRONG, NEAR WASHINGTON (PROJECT), 1924.
40. TALIESIN NORTH III, SPRING GREEN, WISC., 1925.
41. SAN MARCOS IN THE DESERT, CHANDLER, ARIZONA, 1927.
42. SAN MARCOS WATER GARDENS, CHANDLER, ARIZONA, 1927.
43. PROJECT FOR THE YOUNG HOUSE, CHANDLER, ARIZONA, 1927.
44. PROJECT FOR APARTMENTS FOR ELIZABETH NOBLE, LOS ANGELES, CAL., 1929.
45. KINDERGARTEN FOR THE ROSENWALD FOUNDATION, 1929.
46. MEMORIAL CHAPEL, PROJECT, 1930.
47. ST. MARK'S TOWER, NEW YORK CITY, 1929.  
Model, two-story apartments; built of copper, glass and concrete; constructed with a central core and cantilevered floor slabs.
48. PLANS FOR ST. MARK'S TOWER, NEW YORK CITY, 1929.
49. PROJECT FOR NEWSPAPER PLANT AT SALEM, ORE., 1931.  
Forerunner of the Johnson Administration Building.
50. PHOTOGRAPH OF THE MODEL OF BROADACRE CITY, 1932.
51. BROADACRE CITY.  
Model. A conception of the ideal modern decentralized community. Scale of the model: 4 square miles. This area includes 2200 one-acre plots. Protesting against the exaggerated and in-

human concentration in American cities, Broadacre City is designed for the direct contact of man with nature and the countryside. His birthright is re-established, the wide, open spaces are appropriately built upon. Thus the "urbanized countryside" is born as a new type of city — one adapted to individual living.

Plans illustrating the principles of organic architecture are set up alongside the model. Entire plan of Broadacre City indicating the most important buildings may be seen in "When Democracy Builds" (Chicago University Press). Ideas for the "new freedom" of living are embodied in collateral models not included in this exhibit.

#### Legend

1. Government building.
2. Administration.
3. Stable and out-buildings.
4. Polo grounds and other sports fields.
5. Baseball.
6. Sport club.
7. Lake and small river.
8. Little farms, the fireproof all-purpose farmhouse.
9. Monument to the Machine Age.
10. Park.
11. Music garden.
12. Bath and Gymnasium.
13. Shopping center.
14. Drive-in.
15. Business center.
16. Small studios for crafts, dwellings above.
17. Markets.
18. Airline offices.
19. Main railroad, high speed at center, having replaced the present day railroad with truck lines at each side level with parallel highways.
20. Airplane hangars alongside the railroads.
21. Vineyards and flower beds for nurserymen.
22. Private clinics for doctors.
23. Three types of small houses for small farms.
24. Schools — kindergarten to high school.
25. Religious center (Columbarium, courtyard of urns. Temple of the nine sects surrounding a cultural center which is shown in the model in the process of being built.)
26. Residence or resort hotels.
27. Agricultural experiment station.
28. Forestry experiment station.
29. Zoological garden.
30. Aquarium.
31. Circus.
- 31a. Monument symbolizing prehistoric civilization.
32. Hotel.
33. Club.
34. Hospital.
35. Workers' center.
36. Polyclinic.
37. Small dwelling.
38. Small neighborhood stores.
39. Homes for the aged.
40. Unfurnished apartments for city dwellers.
41. Private houses of more extent.
42. Reservoir.
43. Taliesin (or an equivalent art center).
44. Architects and artists employed in the public services of the city — a civic center.
45. Small movie theater.
46. Forest shelter.
47. Larger houses — for individuals.
48. Solution of four-way traffic and road systems.
49. Garage with individual cubicles for helicopters.
50. Crop storage.
52. FARM UNIT, BROADACRE CITY, 1932.  
Prefabricated steel construction model.



53. PROJECT FOR THE WILLEY HOUSE, MINNEAPOLIS, MINN., 1932.  
Model for o "Usonian" house.
54. WILLEY HOUSE, MINNEAPOLIS, MINN., 1934.
55. FALLING WATER (E. J. KAUFMANN HOUSE), BEAR RUN, PA., 1936.
56. HANNA HOUSE, PALO ALTO, CAL., 1937.
57. JACOBS HOUSE, MADISON, WISC., 1937.  
Cost in 1937: \$5,500.
58. JOHNSON ADMINISTRATION BUILDING, RACINE, WISC., 1937.
59. "WINGSPREAD," JOHNSON HOUSE, RACINE, WISC., 1937.  
Model.
60. PLAN FOR A GROUP OF SEVEN USONIAN HOUSES, OKEMOS, MICH., 1938.  
Model.
61. TALIESIN WEST, NEAR PHOENIX, ARIZ., 1938.
62. TALIESIN WEST, NEAR PHOENIX, ARIZ., 1938.  
Guest cottage.
63. COLOR TRANSPARENCIES, TALIESIN WEST, PHOENIX, ARIZ., 1938.
64. TALIESIN STUDIO, 1938.
65. FALLING WATER, GUEST WING, BEAR RUN, PA., ADDITION—1939.
66. LLOYD LEWIS HOUSE, LIBERTYVILLE, ILL., 1939.  
Original drawing.
67. MODEL OF THE LLOYD LEWIS HOUSE, LIBERTYVILLE, ILL., 1939.
68. LLOYD LEWIS HOUSE, LIBERTYVILLE, ILL., 1939.
69. MONONA TERRACE CIVIC CENTER, 1939.
70. PEW HOUSE, MADISON, WISC., 1939.  
Built on contract by the Taliesin Fellowship.
71. ROSENBAUM HOUSE, FLORENCE, ALA., 1939.
72. SPIVEY HOUSE, FORT LAUDERDALE, FLA., 1939.
73. STURGES HOUSE, BRENTWOOD HEIGHTS, LOS ANGELES, CAL., 1939.
74. "SUNTOP" HOUSE, ARDMORE, PA., 1939.  
Quadruple housing.
75. "SUNTOP" HOUSE, 1939.  
Model.
76. WINKLER-GOETSCH HOUSE, OKEMOS, MICH., 1939.  
Typical "Usonian" house.
77. BAZETT HOUSE, HILLSBOROUGH, CAL., 1940.
78. "EAGLE FEATHER" (OBOLER HOUSE), LOS ANGELES, CAL., 1940.
79. FLORIDA SOUTHERN COLLEGE, LAKE LAND, FLA., 1940.  
Ann Pfeiffer chapel.
80. FLORIDA SOUTHERN COLLEGE, LAKE LAND, FLA., 1940.
81. JESTER HOUSE PROJECT, PALOS VERDES, CAL., 1940.  
Model.
82. PAUSON HOUSE, PHOENIX, ARIZ., 1940.  
Sited in the desert on a hill outside of Phoenix.
83. AFFLECK HOUSE, BLOOMFIELD HILLS, MICH., 1941.  
Model.
84. SUNDT HOUSE, MADISON, WISC., 1941.  
Model.
85. WALL HOUSE, PLYMOUTH, MICH., 1941.
86. SECOND JACOBS HOUSE, MIDDLETON, WISC., 1942.  
Berm type.
87. LOEB HOUSE, REDDING, CONN., 1942.
88. A MODERN GALLERY FOR THE GUGGENHEIM FOUNDATION, NEW YORK CITY, 1943.
89. PROJECT I, CIVIC PLAYGROUND FOR THE "GOLDEN TRIANGLE," PITTSBURGH, PA., 1947.
90. PROJECT II, CIVIC PLAYGROUND FOR THE "GOLDEN TRIANGLE," PITTSBURGH, PA., 1947.
91. CLUBHOUSE FOR HUNTINGTON HARTFORD, HOLLYWOOD HILLS, CAL., 1947.
92. JOHNSON LABORATORY TOWER, RACINE, WISC., 1947.
93. KEITH HOUSE, ARLINGTON, N. J., 1947.  
Original drawings.
94. PLAN FOR ROGER LACY HOTEL, DALLAS, TEX., 1947.
95. UNITARIAN MEETING HOUSE, MADISON, WISC., 1947.

- 96 McCORD HOUSE, ARLINGTON, N. J., 1948.  
Original drawings
- 97 ORIGINAL DRAWING FOR A GUEST LODGE AT METEOR CRATER, ARIZ., 1948
- 98 SHOP FOR V. C. MORRIS, SAN FRANCISCO, CAL., 1948.
- 99 PARKWYN VILLAGE, KALAMAZOO, MICH., 1948.  
Original drawings Plot plan and examples of several houses for cooperative village
- 100 MELVYN MAXWELL SMITH HOUSE, BLOOMFIELD HILLS, MICH., 1948.
- 101 ORIGINAL DRAWING FOR A BANK AT SUNNYSLOPE, ARIZONA, 1948
- 102 ADELMANN HOUSE, MILWAUKEE, WISC., 1949.
- 103 BUHLER HOUSE, OAKLAND, CAL., 1949.  
Typical set of working drawings.
- 104 FRIEDMAN HOUSE, PLEASANTVILLE, N. Y., 1949.
- 105 ORIGINAL DRAWINGS FOR THE NEW THEATER AT HARTFORD, CONN., 1949.
- 106 THE NEW THEATER FOR HARTFORD, CONN., 1949. Model.
- 107 PROJECT FOR PARKING GARAGE FOR E. J. KAUFMANN, PITTSBURGH, 1949.
- 108 SAN FRANCISCO BAY BRIDGE, CAL., 1949.
- 109 WALTER HOUSE, QUASQUETON, IOWA, 1949.
- 110 E. J. KAUFFMAN HOUSE, PALM SPRINGS, CAL., 1950.
- 111 SABIN HOUSE — MEMPHIS, TENN., 1950. Original drawing.
- 112 MODEL FOR A USONIAN HOUSE.  
The roof is partly removed to show the organic relation of the parts to each other — typical of a Usonian house.
- 113 THOMAS KEYES HOUSE, ROCHESTER, MINN., 1951.  
Berm Type
- 114 V. C. MORRIS HOUSE, SAN FRANCISCO, CAL., 1951.  
Revised Drawing
- 115 AFFLECK HOUSE, BLOOMFIELD HILLS, MICH., 1952.
- 116 PAOUL BAILLERES HOUSE, ACAPULCO, MEX., 1952.

- 117 CHRISTIAN SEMINARY, PHOENIX, ARIZ., 1952.
- 118 PRIVATE CHAPEL, E. J. KAUFFMAN FAMILY, BEAR RUN, PA., 1952.
- 119 DAVID WRIGHT HOUSE, PHOENIX, ARIZ., 1952.
120. COLOR TRANSPARENCIES, DAVID WRIGHT HOUSE, PHOENIX, ARIZ., 1952.
121. DESERT COTTAGE, JORGINE BOOMER, PHOENIX, ARIZ., 1953.
122. MASSIERI MEMORIAL, GRAND CANAL, VENICE, ITALY, 1953.  
An architectural library and dormitory for twelve students. Dark-veined white marble.
123. POINT VIEW APARTMENTS, FOR E. J. KAUFMANN, PITTSBURGH, PA., 1953.
124. H. C. PRICE TOWER, BARTLESVILLE, OKLA., 1953.
125. ROBERT LLEWELLYN WRIGHT HOUSE, VIRGINIA, NEAR WASHINGTON, D. C., 1953.

## ORIGINAL DRAWINGS

126. A) Facade of building for the Luxfer Prism Co., Chicago, 1895.  
B) Sketch for Goan House, La Grange, Ill., 1894.  
C) Cooper House, La Grange, Ill., 1889.
127. A) Preliminary sketches for the Wolf Lake Resort, Ill., 1895.  
B) Sketch, plan, and perspective for the Winslow House, River Forest, Ill., 1893.
128. A) Sketch for a house published by the "Ladies' Home Journal" in February, 1901.  
B) View of the "City House," American System, 1901.  
C) View and plan of the house at River Forest, Ill., 1902.  
D) Plan of facade for Lexington Terrace Apartments, Chicago, 1901.
129. A) Drawing in perspective for the Wallis House, Delaware Lake, Wisc., 1901.  
B) Sketch for the Beachy House, Oak Park, 1900 (built in 1906).  
C) Sketch for the metal ornaments for the Dana House, Springfield, Ill., 1903.  
D) Plan for the Yahara Boat Club, University of Wisconsin, Madison, Wisc., 1903.



130. A) Plan for a group of four houses with gardens for C. E. Roberts, Chicago.  
Fair Oaks, Oak Park, 1904.  
B) Sketch for a House for Elizabeth Stone, Glencoe, Ill., 1903-05.  
C) Sketch with plan and elevation for the McCormick House, Lake Forest, 1902-03.
131. Plans for the Larkin Company, Buffalo, 1904.  
A) Sketch.  
B) Grammar of the protestant.  
C) Sketch for the office tables with interchangeable component parts.  
D) Sketch for a steel chair.
132. Plans for Unity Temple, Oak Park, Ill., 1905.  
A) Perspective.  
B) Sketch in perspective.  
C) Detail of a mullion.  
D) Study of lighting fixture.
133. A) Plan for a concrete house.  
Price: \$5000; published in the Ladies' Home Journal, 1907.  
B) Plan for the Gale House, Oak Park, Ill., 1904 (built in 1909).  
C) General plan for the Ullmann House, Oak Park, Ill., 1906.
134. A) Two sketches for architect's own home and studia at Fiesale, Viale Verdi, 1910.  
B) Abstract decorative study.
135. A) First plan for the Adams House, Oak Park, Ill. (built in 1913).  
B) "Kinder-symphony," sketch for the stained-glass windows in the Caanley Kindergarten, 1911.  
C) Other plans for stained-glass windows, 1909.  
D) Two drawings of grillwork for the Robie House, Chicago, Ill., 1910.
136. A) Plan for the Banff National Park recreation building, Alta, Canada, 1913.  
B) Plan for the Bach House, Chicago, Ill., 1912-13.  
C) Sketch for the Avery Caanley Kindergarten, Riverside, Ill., 1911.
137. Plans for Midway Gardens, Chicago, Ill., 1913 (destroyed in 1923).
- A) Plan.  
B) Two plans for the lamps on the terrace.  
C) Two designs for lighting fixtures.
138. A) San Marcos in the desert.  
B) San Marcos in the desert.  
C) Two schemes for children's playhouses: the "Anne Baxter," and the "Iovanna." For the Oak Park Playground Association, Ill., 1926.
139. A) Sketch of St. Mark's Tower, New York, N. Y., 1928.  
B) Plan and elevation of the Millard House, Pasadena, Cal., 1920-21.  
C) Sketch of Storer House, Los Angeles, 1923.
140. House on the Mesa, 1931.
141. "A Century of Progress."  
Project for the Chicago World's Fair in 1933. Perspective drawings of the main and side elevations of skyscraper. Plan.
142. "Falling Water," plan for the Kaufmann House, Bear Run, Pa., 1936.
143. A) Plan: Second story of "Falling Water."  
B) Elevation.
144. Johnson Wax Co. Administration Building, Racine, Wisc., 1936-37.  
A) Sketch of tower.  
B) Plan and sketch of the entire project.  
C) Cross section of tower.
145. Sketch of Hotel and Theater, Crystal Heights, Washington, D. C., 1940.
146. A) Jacobs House, Middleton, Wisc., 1940.  
B) Sketch for the "Salar Hemicycle" house.
147. Plan for quadruple housing for the U. S. Government, Pittsfield, Mass., 1942.
148. "Moon-sun," preliminary study for Elizabeth Arden, 1945.
149. A) Plan for the Administration Building of the Calico Mills, Ahmedabad, India, 1946.  
B) Sketch for Huntington Hartford, Hollywood Hills, Cal., 1947.
150. Drawings of the V. C. Morris House, San Francisco, 1947.
151. Sketches for Moginel Barney, Windmill Hill, Wisc., 1949.

## ACKNOWLEDGMENTS

These companies and their products are too well known to need any comment from the architect.

It is rather to say that their friendship and liberality in this instance are a recommendation for him.

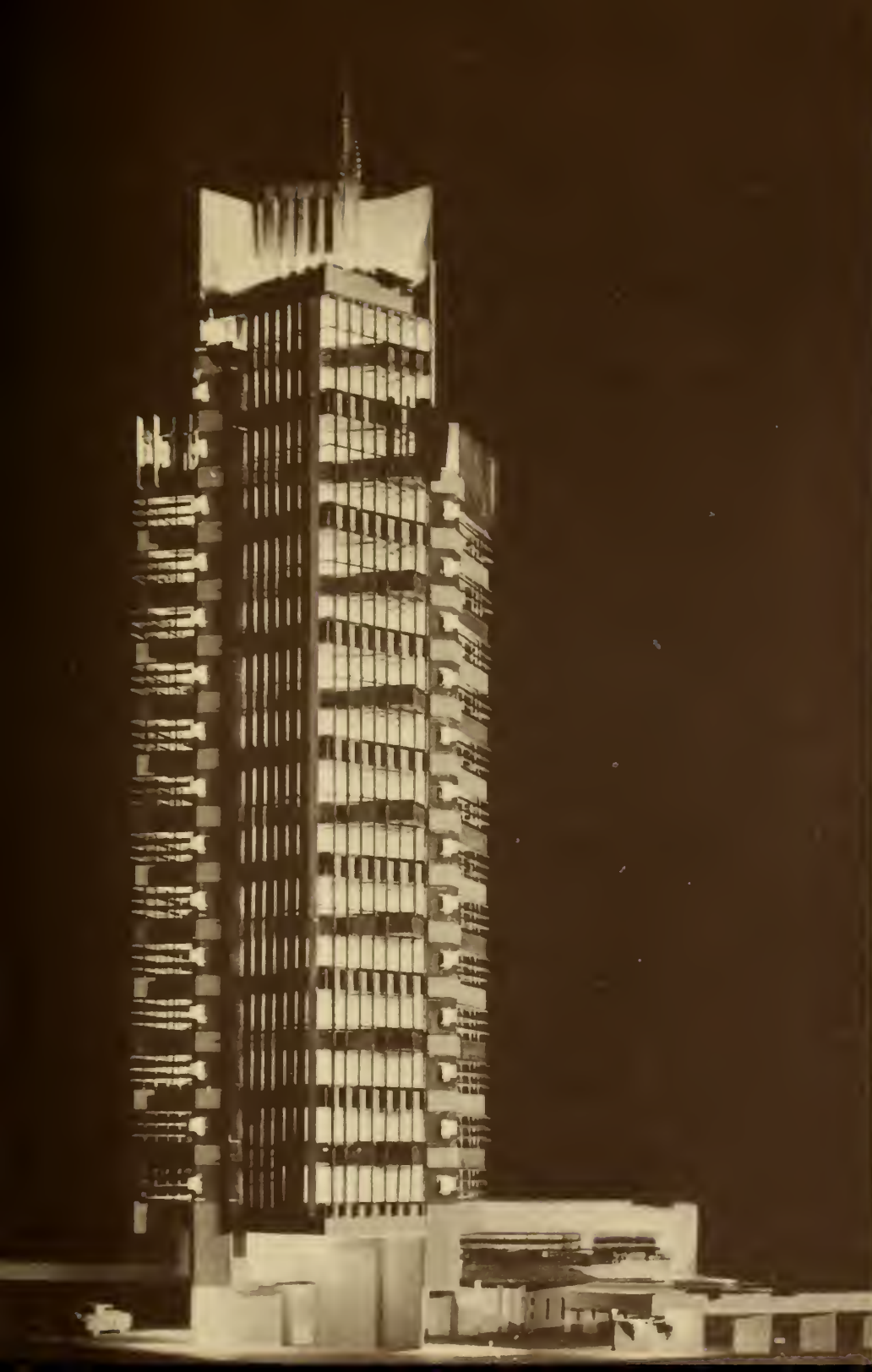
FRANK LLOYD WRIGHT

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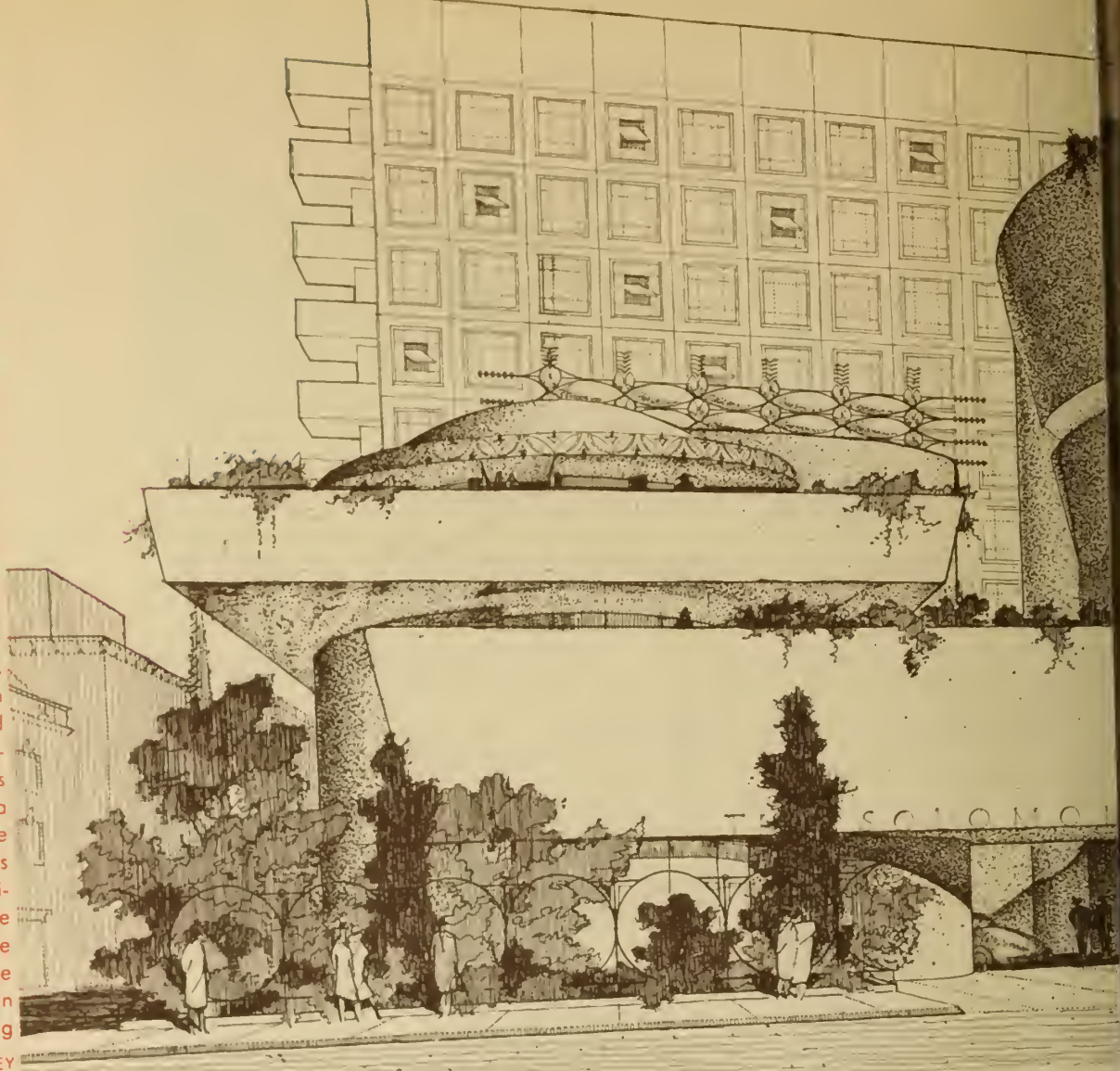
1953. The skyscraper, unintentionally, has hastened decentralization. So, to the rolling plains of Oklahoma comes a fresh realization of the advantages of architecture as yet unknown to the great city. As trees crowded in the forest have no chance to become themselves (as they could if they stood alone) so the skyscraper needs to be free-standing to become a human asset. The "upended street" in nature gains more natural advantages from natural use of the technical triumphs of steel and glass. Individuality is no less appropriate to American business, even more appropriate than to other facets of American life. The successful H. C. Price Company intends to enjoy all there is to be had through complete use of preferred, convenient, compact space in open sky—fresh air, far views, the workers for Price to be surrounded by roof gardens, fountains. And here in splendid isolation they will defy climatic discomfort, winning dominance at no man's expense but their own. This type of sheltered-glass tower building I first designed in 1924 for Chicago and in 1929 for St. Mark's-in-the-Bowery in New York. The idea has already been imitated, more or less, all over the world. Has our country in the interval grown up to skyscraper status, or has the skyscraper taken a field trip of its own? No matter; I believe this type of structure, weighing but a fraction of Rockefeller Center structures, will become a natural everywhere for successful men and companies like the one this building tells us about. Freedom of interior and exterior occupation, protection of available light and air, are here. Copper blades and tinted glass together make air conditioning less a necessity, make the occupant more comfortable and his "pump" more likely to hold out, when extremes of warm and cool alternate to tear his human structure down. Witness this release of the skyscraper from slavery (of commercial bondage) to a human freedom. Contract for the Price Tower was finally let for about one and one-quarter million dollars—or about \$20 per sq. foot.

The Trustees of The Salomon R. Guggenheim Foundation are proud to present to the New York public the first comprehensive exhibition of Mr. Frank Lloyd Wright's work, "Sixty Years of living Architecture." This record of the concrete realization of the ideals of such a great architect is not only an invaluable documentation of past achievement, but an inspiration for the future. It is a privilege to be able to offer it through The Salomon R. Guggenheim Museum.

HARRY F. GUGGENHEIM  
Chairman of the Board

Tradition is the bone and sinew of art, but freedom is the air it must breathe. The courage to expose one's efforts to this air is a necessary requirement for the creative artist. The road to the future is not the road of any one style. Nor is the artist committed to the past in any way beyond what he should learn from it for his personal expression. Mr. Frank Lloyd Wright's life work as an architect has been a persistent exemplification of these simple but exacting facts. His achievement as a creative individualist is their justification. The new Museum Buildings which are to be erected on the site of the present temporary exhibition should stand as their enduring symbol.

JAMES JOHNSON SWEENEY  
Director of the Museum



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